



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

that need no retouching or correcting afterward, and thus they appear to do their outlining quickly. It will save time in the end to trace slowly and correctly, besides which a more workmanlike result will thus be obtained.

To return to work: Trace all the lines in the pattern that run from the left top corner to the right lower corner, and all curves that have their concave side toward the worker, starting always at the top, and then turn the block round so as to bring a fresh series of lines and curves into the position occupied by those just done. Occasionally it may be necessary to work from top to bottom, and from right to left; therefore lines running in all directions should be practised; but the foregoing instructions should be followed whenever practicable. When curves of small diameter have to be traced, it will be found necessary to tilt the tool more on to its cutting point and to strike more rapidly than when tracing larger curves, but without allowing the tool to travel any faster. Indeed it should rather be held back than otherwise. It must be understood that one tracer will not always answer for every line in the design, and that though No. 16 has been strongly recommended to the beginner, he must exercise his judgment in its use, taking up one of another size, or even form, when he finds it can be used with less difficulty and to greater advantage. In all cases when a particular tool is spoken of, there will be exceptions to the general rule, and some other may be found of greater suitability, which should then, of course, be used without hesitation. The rule must be, use whatever tool seems best adapted to secure the required result, and on no account continue to use one after its unsuitability, from one cause or another, has become apparent, merely because some one says that it is the right one for that particular purpose. Some learners, instead of keeping in view the effect to be produced, and selecting whatever tool is most likely to produce it, desire to have a rule laid down for the use of each tool, thinking that it is only necessary to follow this rule and the result will come right of itself. Much of the bad work so often seen in amateur productions is chargeable to want of thought rather than to actual unskillfulness; for had there been any previous study of the design, first as to its applicability to metal, then as to the correct interpretation of the drawing, and lastly as to the method of procedure most likely to achieve success, a totally different character would have been given to the work. Let the amateur thoroughly study the design he intends to use before doing a stroke at it, and let him make clear the meaning of every line, and then endeavor to shape the metal itself to the idea he has formed, and it will be found that, though he may not have all the mechanical dexterity desirable, the result will be both pleasing and creditable. When a mastery has been gained over the tracers, and lines can be cut in any direction, with any degree of straightness or curve following exactly the outlines drawn, the beginner may take another step, and so render each stage in the work, as he advances, more interesting and agreeable than the last.

W. E. J. GAWTHORP.

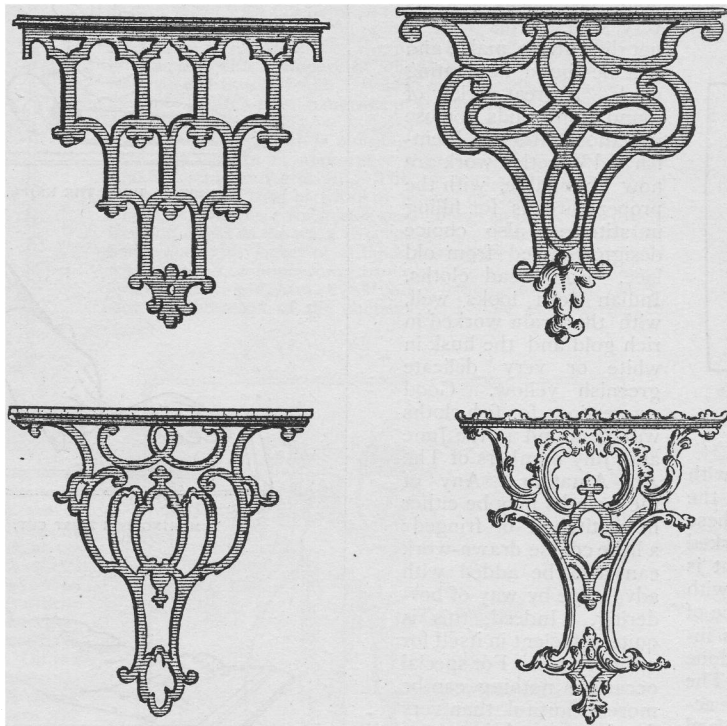
FOR renewing the beauty of old leather, whether on the covers of books, the tops of writing tables, or similar places that are beyond the power of the amateur to replace by entirely new surfaces of the material, the effect of ordinary vaseline cream is almost magical. A very small quantity carefully applied with a soft rag brings back to the faded surface no little of its pristine beauty. The vaseline is absorbed greedily by the material, and appears to replace the natural grease that has evaporated from many years' exposure to the air.

HINTS FOR THE HOME.

THE old spindle chair, which has been very popular since its revival several years ago, is somewhat cheaper than formerly. It may be found in oak and mahogany finish at \$6.25 either with or without rockers. For \$3.50 very odd and pretty chairs are made in different woods; handsomely cushioned they have quite the effect of the more costly styles. Even the common pine chair with a braided cane seat at \$1.25, when coated with the English enamel paint now much used, and cushioned with some gay material, looks remarkably well, and it is strong and durable.

MANY articles of furniture in the "Colonial style," which until recently were only made to order, are now to be found in the stock of the furniture dealer. The buffet is sold with tables and chairs to match.

FOLDING photograph frames are still popular. They range in shape from the immense fourfold screen, three feet



OLD ENGLISH FURNITURE. BRACKETS BY INCE AND MAYHEW.

high, to the tiny heart and clover-leaf shapes for the boudoir, which are made double, so that they support each other when open. These are frequently made of white duck, with some simple flower design painted upon them. The larger ones, which are intended to stand upon mantel-shelf or piano, are made of various materials, often with backs of plush and mats of elegant brocade; but the gay-flowered cretonnes are very effective, and, of course, less expensive. The heavy cardboards for the purpose may be bought already cut. The custom of pasting a thin layer of wadding over them before putting on the cloth is now quite

Art Needlework.

HINTS ON EMBROIDERY.

ABOUT TABLE LINEN.

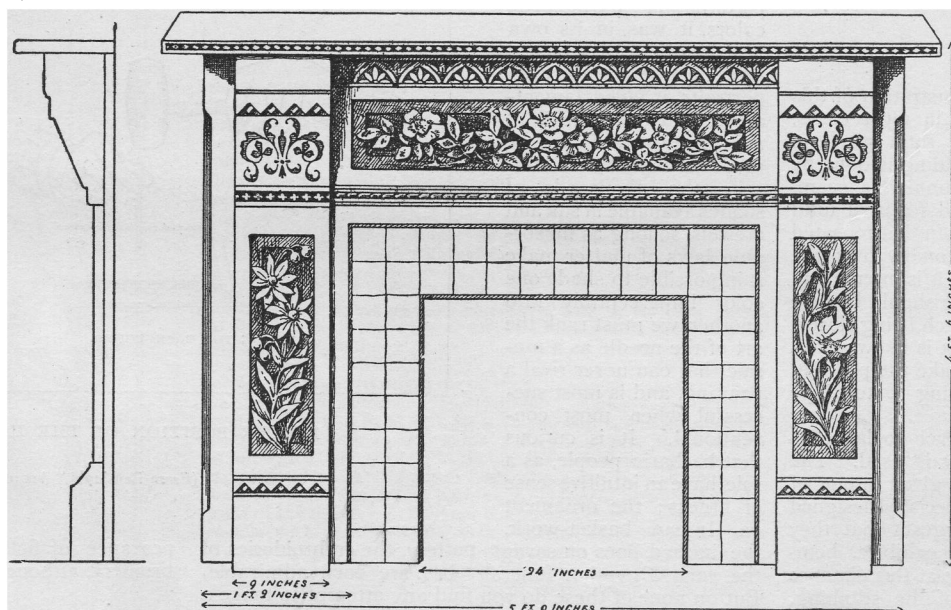
A LARGE field for the exercise of the beautiful art of embroidery is open to those who wish to practice it in the decoration and adornment of table and household linen. The work may be elaborate or simple, according to the desire of the worker, or the uses for which it is intended. Certainly it seems reasonable to keep sets on which much time and labor have been expended for special occasions—the more so if coloring has been in-

troduced; since, in spite of the utmost care in washing or cleaning, colors do suffer more or less by being repeatedly subjected to the process, however "fast" they may be. That they can be made fast to an astonishing degree has been proved by well-known manufacturers, who have made great efforts in this direction. There are many persons who cannot endure the introduction of anything but spotless white into their scheme of decoration; but although the old-fashioned prejudice in favor of immaculate purity for all kinds of table linen is entitled to respect, I cannot help thinking that the use of delicate coloring is not only admissible, but in most instances adds greatly to the richness of the embroidery. There is in vogue what might be aptly described as a middle course. I refer to the custom of outlining in color—generally gold color—every part of the design first worked solidly in white. This has an excellent effect, but its drawback is a tendency to stiffness. Undoubtedly the most artistic method is the judicious blending of delicate tints; they are often so delicate that they shade almost to white. In no case should a great variety of coloring be resorted to. Some of the best results are gained with one tone of color only throughout the design, three or four shades of it being ample. It is, however, quite permissible, if preferred, to use green, for the foliage

in a floral design, keeping to one color for the flowers. The green must, of course, harmonize with the coloring of the flowers; for instance, blue flowers are best set off by pale yellowish green running into warm browns. Pink flowers look well with faded gray greens; yellow requires the cool blue green belonging to the foliage of the garden poppy. Another point should be noted: it is most elegant to keep to the same coloring for everything used in one course, albeit different designs may

be employed with advantage; but here again harmony should prevail, inasmuch as it would be very ill-judged to mix up conventional with semi-conventional or realistic designs. Persons are apt to buy things haphazard merely because they are pretty in themselves, forgetting that unless they accord with their surroundings no amount of prettiness will make them desirable. The numberless trifling adjuncts to a well-ordered table are all more or less capable of embellishment by needlework. First, perhaps, in importance after the table-cloth itself—which may be either heavily embroidered, trimmed with hand-made lace or richly decorated with drawn-work—comes the table-scarf, or the set of mats which often take the place of a scarf. There is much choice of material for these. Very beautiful effects can be gained by painting a suitable design on bolting cloth and outlining it in silks to match; the edge may be trimmed with soft lace. Another novel method is treated thus: A large

single flower is chosen; the flowers are conventionalized and placed side by side so that they touch; when painted, the outlines are worked in buttonhole stitch and

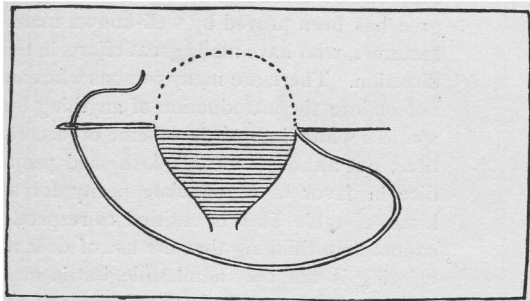


SIMPLE DESIGN FOR A CARVED WOODEN MANTEL. BY LAURA FRY.

(FULL-SIZED WORKING DETAILS WILL BE GIVEN.)

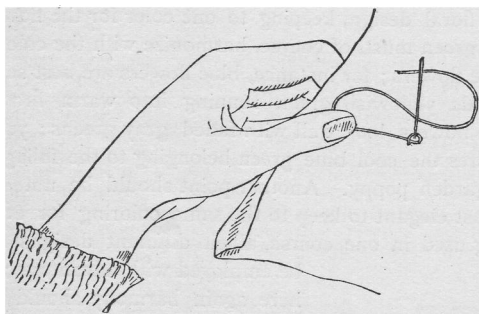
general. It gives a softer and richer look, and involves little extra trouble. Lepage's glue is excellent for pasting, although flour paste answers every purpose. One screen may hold pictures of authors, another of actors and actresses, or of artists.

the outer edge is cut out. A table-scarf worked on very fine linen, with a set of doilies to match, can be made very handsome with solid embroidery. China silk is frequently used for the same purpose with excellent effect. For more common wear, linen, momie cloth or crash is suitable, and it is inexpensive. The china silk scarf and doilies may be finished with colored silk tassels to match the embroidery put on at intervals; it is best to introduce every shade used in the working. The tassels are made by means of winding the silk around a piece of card cut to the required size. Next, pass a needle threaded with the same silk underneath that which is wound and tie it firmly at one edge of the card; then cut the silk through at the other edge; now, having removed the card, while keeping the cut edges together with the finger and thumb, wind the single thread a few times around the tassel a little way from the top and fasten off. Tassels of any size can be made in this manner for all kinds of work. When made of crewel or tapestry wool they are improved by combing out when finished. Wool tassels should always be fastened with silk—it makes them much more effective.



SATIN STITCH.

Large dinner napkins are seldom decorated with more than the initials or monogram placed in the centre or at one corner, as fancy may dictate. These letters may be enriched with small floral designs worked in and around them. A great variety of treatment is possible. The initials can be outlined and filled in with dot stitch, which is like fine stitching with the space of a stitch left between, thus forming a series of dots instead of continuous stitching; or the filling may be done with French knots, which give a very rich effect. The manner of making French knots is shown in the accompanying illustration. Sometimes, for very raised knots, the thread is passed thrice around the needle, instead of once, as represented here. Solid satin stitch is also often used for initials and monograms, and is, per-



THE FRENCH KNOT.

haps, the more legitimate mode. An illustration of this stitch is also given. It will be found, in most cases, necessary to pad the design when using satin stitch, in order to raise the work sufficiently. Padding is done by first following the outline as though running a seam, then the thread is carried backward and forward until the given space is filled. This filling can be repeated three or four times, always working diagonally over the previous strands, according to how high it is intended to raise the work. In any case the padding should be firm and full enough to allow of the satin stitch being closely worked without fear of flattening it. It is likewise advisable, in order to insure success, to make the padding somewhat higher in the centre, allowing it to slope gradually toward the edges.

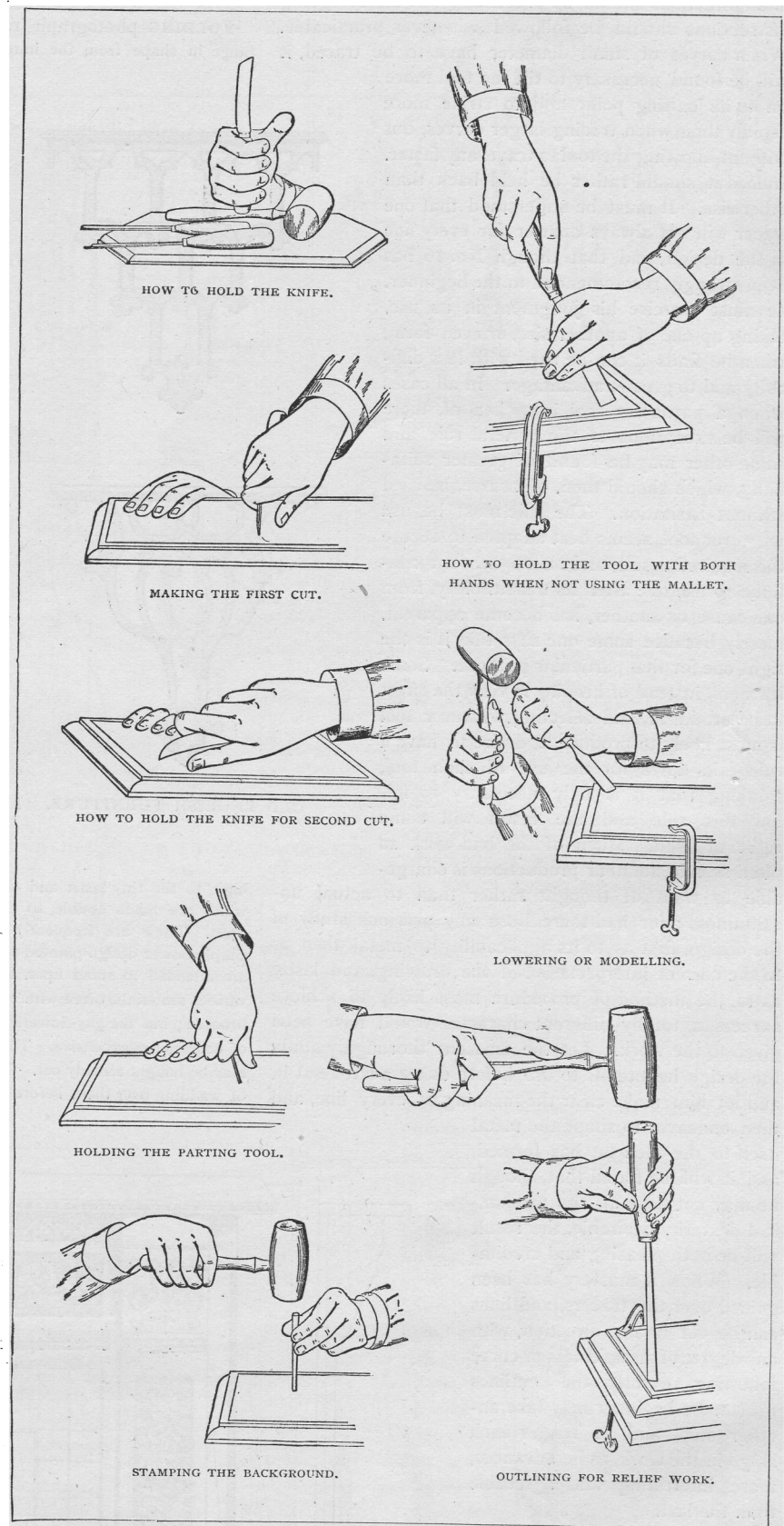
For fruit or tea napkins, which are never so large as dinner napkins, all kinds of embroidery is used. The charming set, the first two of which are given in one of the Supplement sheets this month, is specially designed for tea napkins, and the designer suggests that they should be made of very fine lawn or cambric, hem-stitched, the border design commencing at the distance of about half an inch from the edge of the stitching. The work can be executed either with silk or very fine flax thread. The coloring is a matter for individual choice. The work may be done in solid feather stitch, otherwise known as long and short stitch, with French knots introduced as indicated. Satin stitch is to be employed for the ornamental bordering, which should be worked in the same coloring as the sprays of flowers; about three shades of one color will be found sufficient. These sprays would also look well worked in white and outlined with gold, in which case the borders might be worked solidly in gold. For working in colors, shades of salmon pink, china blue, gold, terra cotta or faded

leaf greens would all be found to tell well. For fruit napkins the set of nut plates lately published for china painting might readily be adapted. Tea cloths may be very elaborately decorated either with a rich border or with corners only. A somewhat bold design is preferable and less tedious to work. The water lily design given last month could be utilized. Very dainty tea-tray covers are made by dotting tiny sprays of delicate-colored flowers all over the fabric, after the manner of Dresden china decoration. For ordinary tray cloths, bread napkins and sideboard cloths, common sense dictates that less time should be spent on them. For sideboard cloths, which do not hang over in front, as a rule, only the ends need be embroidered with a suitable border. The ends can be hem-stitched or fringed. Sometimes they are decorated with coarse point lace, which looks very well. This lace is not difficult to make, and will be found fascinating work. A great variety of foundation braids in close imitation of the old Flemish and Venetian work are now obtainable, with the proper threads for filling in stitches; also choice designs copied from old lace. For bread cloths, Indian corn looks well, with the grain worked in rich gold and the husk in white or very delicate greenish yellow. Good suggestions for fish cloths will be found in the June and July numbers of *The Art Amateur*. Any of these cloths may be either hem-stitched or fringed; a little coarse drawn-work can also be added with advantage by way of bordering. Indeed, this is quite sufficient in itself for ordinary use. For special occasions nothing can be more beautiful than very fine drawn-work, but many ladies find it trying to the eyes.

EMMA HAYWOOD.

To those who embroider, the advice to discard any attempt to rival the paint-brush has been offered continually. Notwithstanding the sneers lavished upon the Berlin wool-work of our grandmothers, much of the popular fancy work to-day has no truer claim to respect. So long as the Berlin wool-work attempted simple patterns in harmonious colors, it was, in its own way, good. When it tried flowers, animals, and even portraits, it failed lamentably. But the same limit must be observed with the modern materials. Despite the thousands of shades available in silk and crewels, so long as inexorable laws of matter make it impossible to shade one color imperceptibly into another, we must rank the art of the needle as a mosaic that can never rival a painting, and is most successful when most conventional. It is curious that barbaric people, as a rule, have an intuitive sense of fitness; the ornament on Indian basket-work, the incised lines on savage pottery, the embroideries of the early Egyptian funeral-robbs, are each admirable. But on none of these do you find any attempt to make a picture. The Japanese have, indeed, with rare skill approached so near the border-line that unwary imitators have been led to more certain disaster thereby; but because those facile decorators can blend natural details with the conventional arrangement needed for decoration, it by no means follows that the whole question is at once disposed of. One has seen designs issued by a famous school of needlework, wherein poppies, wheat-ears and cornflowers all grew from one curved stem, and all shared an impossible foliage in crude emerald green. It must never be forgotten that the object in applying ornament is to decorate the object to which it

is applied. Mere ornament cannot stand alone. It is not an art complete in itself, like painting or sculpture, for example. For this very reason it must be always kept strictly to its proper mission. In other words, details should be subordinate to the effect of the mass, and in proportion to the importance of the article they adorn. The fault of over-manipulation of good detail is hardly one common to our time, but a profusion of coarse, vulgar mechanical ornament is confronting us everywhere. Good ornament is good just so long as it is kept in reserve—no ornament at all being better beyond all comparison than bad decoration. For a general principle it may be held that shading and all ap-



PROPER POSITION OF THE HANDS IN WOOD-CARVING

(From Bentley's "Art of Wood-Carving.")

pearance of fictitious relief is best abandoned in embroidery, although, perhaps, permissible in tapestry.

WOOD CARVING.

THE accompanying illustrations showing the proper positions of the hands in wood carving are reproduced (much smaller than the originals) from *Practical Hints on the Art of Wood Carving*, written and published by M. L. Bentley, Cincinnati. The instructions given in this little manual may be easily followed by the beginner. Some of the designs, while simple and good enough in themselves, look scrappy and disconnected as we see them applied to most of the objects of furniture shown in the book. Wood-carvers should learn, above everything, to make their work look as if it grew out of the construction of the object it is designed to ornament, and as if it were part of it; not as if it were applied—stuck on, as it were.

OUR GRANDMOTHERS' GOWNS.

THE perusal of the dainty little book by Mrs. Alfred W. Hunt, bearing the above title will tend to dispel some cherished illusions as to the sensible habits of our venerated ancestors



PROMENADE COSTUME, JANUARY, 1814.

with regard to dress. It would seem, indeed, that the most injudicious and frivolous of their descendants, (to whom it was at one time the fashion to hold them up as models in this respect) are less frivolous and injudicious than they were, and that, so far from having to thank them for the legacy of sound health resulting from those sensible habits which we are popularly supposed to have received from them, to squander recklessly like spendthrift heirs, we owe them, for a contrary reason, a delicacy of constitution which only our own superior good sense and prudence have enabled us to combat and to some extent to overcome. On the other hand, it must be admitted, as will be seen from the fascinating illustrations from Mrs. Hunt's book, herewith reproduced (taken by her from veritable old fashion plates), that there was much that was beautiful and graceful in the style of dress of those days which modern fashion has not disdained to copy.

The first illustration is of a "Promenade Costume, January, 1814," thus described by the author: "A plain cambric robe with long gathered sleeve and high arched collar trimmed with net, lace or muslin. A Spanish lapelled coat of fine orange merino cloth; full epaulette ornaments on the shoulders; the whole lined throughout with wide sarsnet and trimmed with a raised border of white velvet or swan's-down. A small provincial bonnet of the same material as the coat, ornamented with a curled ostrich feather. White spotted ermine or chinchilla muff. Gloves, grey or light blue kid. Half-boots of orange-coloured jean or velvet."

The second illustration given herewith, omitting some accessories of their costumes, might be supposed, without much stretch of the imagination, to represent two fashionably dressed girls of our own day. The following description, taken from a fashion paper of the time, sounds sufficiently modern, notwithstanding the quaintness of some of the terms used: No. 1, "a Morning Walking-Dress," date June, 1807, is "a plain round gown of French cambric or jaconet muslin, long sleeve, wrapped front and spenser back, open shirt,

ear-rings, and patent-parasol of shaded green. No. 2 is "a ball-dress of plain crape, made of dancing length, plain back and sleeve, with quartered front trimmed round the bottom on the waist and sleeves with a white velvet ribbon thickly spangled with gold. A white satin sash tied in long bows and ends on the right side, terminated with splendid gold tassels. High gathered tucker of Brussels lace, hair in dishevelled curls, confined with a white velvet band similar with the trimming of the dress, bow of the same blended with the hair and placed over the left eye. India shawl, a deep amber color, negligently drawn through each arm so as to form a flowing drapery on the right side of the figure. Necklace composed of bright topaz, set transparent, fastened with a diamond stud in the centre. Topaz ear-rings of the fashionable shell form. Gold elastic bracelets. French kid gloves. White satin shoes with gold rosettes. Surprise fan of amber crape with devices in purple and gold."

This description, again, has a no less familiar air, although for a "Morning Walking-Dress, for December, 1807": "A frock dress of plain cambric or India muslin, with short Bishop's sleeve, round bosom and drawn back. A plain drawn tucker of Paris net, the frock trimmed down the sides with the same or gathered muslin. A French pelerine of fluted velvet or plaited lawn with high ruff [our grandmothers, it will be seen, wore lawn in December, while our modern belles wear furs in June.—ED.]; the tippet, crossing the bosom in front, is tied in a bow at the bottom of the waist behind. A poke bonnet of basket willow or striped velvet with full bows and long ends of shaded orange ribbon on one side. York tan gloves above the elbow. Turkish slippers of red morocco." No. 2 is "a round dress of pale yellow sarsnet, with a drapery of white crape over it, drawn up in festoons and fastened with tassels of white beads. The head ornamented with a tiara, bandeaux of amethysts and an open comb; a pearl necklace."

The two figures, both in morning walking-dresses, date August, 1808, less modern in appearance than those just described, are equally simple and graceful. The costume of the figure to the left is "a round robe of white or jonquil muslin made a walking length, with spenser waist and deep falling lappel trimmed with lace and edged at the waist to correspond. A bonnet of celestial-blue crape, with jockey or antique front, edged and ornamented with the shell or honeycomb trimming, formed of the same material. Gloves and shoes of pale blue or lemon-colored kid. Neck-lace and bracelets of the composition pebble, and ear-rings of



EVENING DRESS, MARCH, 1824.

silver filagree of the hoop form. Hair in full irregular curls. Quilted parasol of shaded silk with white satin." The costume of the figure to the right is "a round dress of pea-green or lilac muslin over a white cambric slip; a short cottage sleeve, plain back and handkerchief front, fastened in a small tufted bow and ends at the centre of the bosom. Provincial bonnet of fine split straw, or moss straw, with band and full bow of folded sarsnet the color of the dress, terminating in a pendent end on the left side and finished with a corresponding tassel. A Sardinian mantle of French net, muslin or spotted leno, the corners terminated in a full knot and end. A double high frill round the throat, edged with scalloped lace, tied in front with a ribbon to suit the robe. Pale York tan gloves, shoes of pea-green and black kid. Chinese parasol of white sarsnet."

The central figure on this page is of a lady in Evening Dress, of March, 1824. Her dress is yellow China crape; the corsage is cut bias, made rather high and plain, simply ornamented round the bust with a wheel-trimming of the same color in satin and gauze, composed of ornamented rings placed at equal distances on a circular wadded stem or "rouleau." The corsage is rather long, and set in a band with satin corded edges, and fastened behind with a rosette to correspond. Tucker of fine blond drawn at top with a silken thread. Short full sleeve with perpendicular rows of same trimming, only much larger, and with the wadded satin hem at the bottom, gives weight and grace to the folds of the drapery. The hair is arranged in one row of large regular curls; and two long yellow ostrich feathers, tipped with "ponceau," are placed on the right side and bend over the head. Necklaces, ear-rings and bracelet of topaz and turquoise. Embroidered lace scarf with Vandyke ends. White kid gloves; white satin shoes.

In conclusion as an example of the degeneration of taste in dress with the advance of the century, we may quote the "Walking-Dress" for September, 1820, described as follows: "Round dress of white and green chequered summer silk, with broad honeycomb border of the same; the bust and short sleeves trimmed to correspond. Marie Stuart bonnet of white satin, elegantly trimmed with a double blond quilling at the edge, and surmounted by a full half-wreath bouquet of maiden's-blush roses and ears of corn. Marguerite de Valois ruff of fine lace, fastened in front with a small cross bow of blush-coloured ribbon. White kid gloves and shoes. The plates in Mrs. Hunt's book are prettily tinted by hand in the old-fashioned way. [Field & Tuer, London, and Charles Scribner's Sons, New York.]



MORNING WALKING DRESSES, AUGUST, 1808.

frilled round the neck with scalloped lace. Mountain hat of straw or Imperial chip, trimmed with jonquille ribbon. Shoes and gloves to correspond. Flemish mantle of twilled sarsnet, gold hoop

NOTES ABOUT COLORS.

PAINTERS fifty years ago used Spanish licorice, Dutch and rose pink, red lead, orpiment, verditer, green bice, and even washes of tobacco juice.



WALKING DRESS AND BALL DRESS, JUNE, 1807.

CARMINE, crimson and scarlet lakes are useless for water-color painting if durability is necessary.

EXPERIMENTS have proved that pigments of organic origin become bleached or fade through being oxidated, whereas mineral colors, if acted on by oxygen become deepened or darker in color.

CLAUDE LORAIN, it is said, never used any other blue than ultramarine; he made even his greens and neutral tint of it, quite to the foreground. It is very rare, being obtained from the precious lapis lazuli, and commands a fabulous price.

ANTWERP BLUE is nothing more than chalk dyed by the silver refiner's waste. It has spoiled innumerable pictures.

LEMON YELLOW (made by Field's process), aureolin, introduced by Mr. Salter in 1860, cadmium and Chinese white (introduced in 1834, and the white for aquarelle) have added to the modern palette hues the old painters never dreamed of.

THE cochineal insects furnish carmine, crimson, scarlet carmine, and purple lakes. The cuttle-fish gives sepia. It is the inky fluid which the fish discharges in order to render the water opaque when attacked. Indian yellow comes from the camel. Ivory chips produce the ivory black and bone black. Prussian blue is made from fusing horse-hoofs and other refuse animal matter with impure potassium carbonate. Various lakes are derived from roots, barks and gums. Blue black comes from the charcoal of the vine-stalk. Lamp-black is soot from certain resinous substances. Turkey red is made from the madder plant which grows in Hindostan. The yellow sap of a tree of Siam produces gamboge. Raw Sienna is the natural earth from the neighborhood of Sienna, Italy. Raw umber is also an earth found near Umbria and burned. India ink is made from burned camphor. The Chinese alone know the secret of its manufacture.



WALKING DRESS, OCTOBER, 1815.

Mastic is made from the gum of the mastic tree, which grows in the Grecian Archipelago. Chinese white is zinc, scarlet is iodide of mercury; vermilion is from the quicksilver ore called cinnabar.